

Chaucer's Use of the Courtly Love Terms

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PART I

"ART AND CRAFT OF FINE LOVING"

Most distinguished as an English love-poet who serves the god of Love and praises the lady is Chaucer. He himself refers to his good love service. The eagle in the *House of Fame* praises Geoffrey by saying that:

615 thou so longe trewely
Hast served so ententfly
... Cupido,
And... Venus also
• • •

622 To make bookys, songes, dytees (=discourses),
In ryme, or elles in cadence,
As thou best canst, in reverence
Of Love, and of hys servantes eke,
That have hys servyse soght, and seke.

His retraction of the *Rose* and *Criseyde* which are heresies against the law of the god of Love is by a paradox an expression of his respect for the conventions of courtly love. In the *Prologue* to the *Legend of Good Women* Chaucer imposes upon himself penance for having written the *Rose* and *Criseyde*; he undertakes, he says, to write about the glorious legends of good women ever faithful in love. After having gone into service with Elizabeth, the wife of Lionel, he became an esquire of the King's Household, and was a practised courtier throughout a distinguished career. He must have had training in the accomplishments proper to the court, while he was still in the service of the

Households of the blood royal. It is uncertain that he was bidden to choose a lady and, as is the case of his young Squire, bore himself gracefully in the hope of wooing the favour of his lady. But he shows respect for the conventions of the court in that he translated the first portion of the *Rose*, called Fragment A, and a part called 'Pryer A nostre Dame' from *Le Pèlerinage de la Vie Humaine* of Guillaume de Deguilleville. It is supposed that, in the words of Alceste of the *Legend*, he wrote in praise of the god of Love many a *thing*, and for the love of God many a *holyness*. But many a work is now lost; we have much of his works, both holy and secular, which he mentions in the *Prologue* to the *Legend*.

Courtly love treats of the proper art for the young men of rank.

Love is an occupacion,
Which forto kepe hise lustes save
Scholde every gentil herte have.

Gower, *Confessio Amantis*, IV, 1452-1454

Its doctrines, although based upon sensualism, teach those who practise the art to be courteous. Love encourages the courtly lovers in their services, both knightly and chivalrous; it is also pleasing to God. Courtesy is interpreted as having come from Heaven. All virtues lie at the roots of courtesy, and all vices of awkwardness. A courtly knight is expected to fight some valiant battles in the campaigns in Christendom and heathen lands. His prowess does his lady a great honour. It may easily be supposed that Chaucer's Knight, when young, fought bravely in honour of his lady, as does his son the Squire. Chaucer praises his *worthy* Knight for having loved *chivalrie*. He speaks of Troilus's bravery as having come from a love for Criseyde.

III 1776 And this encrees of hardynesse and myght
Com hym of love, his ladies thank to wynne,
That altered his spirit so withinne.

Bravery is required of a knight. Yet he is expected to possess the virtue of gentility requisite to chivalrousness. Thus, Chaucer's Knight is as meek as a maid in his deportment, and never yet said *vileynye* to any kind of men. In the

Romaunt of the Rose the god of Love instructs the Lover in good behaviour and polite speech.

2223 For nothyng eke thy tunge applye
 To speke wordis of rebaudrye.
 To vilain speche in no degre
 Lat never thi lippe unbounden be.

.

2247 And he that loveth, trewely,
 Shulde hym contene (=bear himself) jolily
 Withouten pride in sondry wise,
 And hym disgysen in queyntise (=elegance).

So, love incites the lover to be *gentil*. The *gentil dedes* are involved in Christianity. The grace of God is reflected in gentility required for chivalrousness.

III 1113 Looke who that is moost vertuous alway,
 Pryvee and apert (=public), and moost entendeth ay
 To do the gentil dedes that he kan;
 Taak hym for the grettest gentil man.
 Crist wole we clayme of hym oure gentillesse.

It seems likely that Chaucer learnt the divine origin of gentility from Boethius. Chaucer's translation runs as follows: *On allone is fadir of thynges.... He encloseth with membres the soules that comen from his heye sete. Thanne comen alle mortel folk of noble seed* (III, m. 6, 2f.). Chaucer's Knight is generous; he felt *pitee* stirring in his *gentil herte* and, like Theseus of his *Tale*, gave courteous treatment, presumably to his fallen foes. The *verray, parfit gentil* knight is like that. The lady expects *gentil dedes* of her courtly lover. A knight can be rewarded with the graces of his lady for the cultivation of chivalrous virtues required by the laws of the god of Love. Chivalrous virtues are the application of Christianity and of feudal moral concepts to the service of a courtly knight through love. Thus, love demands of the lover the service to his lady as much as to his lord and God.

THE TERMS USED ECCLESIASTICALLY AND FEUDALLY

Service is a requisite to love. Indeed, the lady was frequently the lord of her lover as in the *Prologue* to the *Legend*. Whether or not Queen Alceste can be identified with Queen Anne is not known. It may safely be said that, although Chaucer made the *Legend*, as Lydgate says, at the request of Anne, he wrote the work to please Anne and Richard as well. In the *Prologue* F 81-83, he gives devoted service to the daisy which is symbolic of the lady: *Syn that ye see I do yt in the honour Of love, and eke in service of the flour Whom that I serve as I have wit or myght*. He describes Arcite as showing fidelity towards Emily: *Oonly the sighte of hire whom that I serve, Though that I nevere hir grace may deserve, Wolde han suffised right ynough for me*, I (A) 1231-1233. This service of the lover to the lady is referred to as absolute in Gower's *Confessio Amantis* IV 1169-1171: *I serve, I bowe, I loke, I loute, Myn yhe folweth hire aboute; What so sche wole, so wole I*. The god of Love commands the Lover to render service to the lady in the *Romaunt* 2229-2230: *And alle wymmen serve and preise, And to thy power her honour reise*. In the *Art of Courtly Love* of Andreas Capellanus (tr. J. J. Parry, New York, 1959, p. 167), in fact, the lady is in a corresponding position, in respect to the love servant, to his lord who wields an absolute power over his liegemen: *When she (a certain woman) discovered that he (a man) was just as much in love with her as ever, she said to him... "I know it is true that you have striven a very long time for my love, but you can never get it unless you are willing to make me a firm promise that you will always obey all my commands and that if you oppose them in any way you will be willing to lose my love completely."* The service of love is parallel to that of the vassal to his lord. Love is represented as a god or a king, who exercises the power of a feudal lord. The lover of the *Romaunt*, when taken into the god's service, makes a pledge of allegiance: *"Gladly, sir, at youre bidding, I wole me yelde in alle thyng. To youre servyse I wol me take; For God defende that I shulde make Ageyn youre bidding resistence; I wole not don so gret offence; For if I dide, it were no skile. Ye may do with me what ye wile, Save or spille, and also sloo. Fro you in no wise may I goo. My lyf, my deth is in youre hond; I may not laste out of youre bond"* 1945-1956. The god of Love of the *Legend* appears with the characteristics given him in the *Romaunt* (431-441). After having referred to the duties of a king, Alceste intercedes with the god on behalf of Chaucer. She says: *"Now as ye be a god, and eke a kyng, I, your*

Alceste, whilom quene of Trace, Y aske yow this man, ryght of your grace That ye him never hurte in al his lyve... he shal maken, as ye wol devyse, Of wommen trewe in lovyng al hire lyve, Wherso ye wol, of mayden or of wyve, And forthren yow, as muche as he mysseyde Or in the Rose or elles in Creseyde." The god's commands are thus law to the love servant. Love cannot escape from a young person qualified as a courtly lover. It is a fate to which he submits. An expression of this feudal conception of love is found in the *Knight's Tale* I (A) 1165-1171: "*Love is a gretter lawe, by my pan, Than may be yeve to any erthely man; And therfore positif lawe and swich decree Is broken al day for love in ech degree. A man moot nedes love, maugree his heed. He may nat fleen it, thogh he sholde be deed, Al be she mayde, or wydwe, or elles wyf.*" The god's service reflects the religious conception as in the *Romaunt* 2114-2117. The god of Love says to the Lover: "*Syn thou for sokour (=help) hast me sought, In thank thi servise wol I take, And high of degre I wol thee make, If wikkidnesse ne hyndre thee.*" Andreas (pp. 59-61) instructs by the mouth of a woman of noble birth a lover to do honour to God and His servants. *And if he (a man) has a lord, he should offer him due respect. He should utter no word of blasphemy against God and His saints; he should show himself humble to all and should stand ready to serve everybody.... he should always and everywhere render them (God's clergy) due honor with all his strength and with all his mind, for the sake of Him whose service they perform.* In the *Legend* 339-340, Love is depicted as a deity who imposes penance upon Chaucer: "*... thou shalt repenten this So cruelly that it shal wel be sene!*" The god rebuked the poet for having sinned against him, and Alceste appeases the god by kindness, saying that Chaucer wrote in praise of the god the religious works as well as the courtly love poems. "*The man hath served yow of his kunnyng, And furthred wel youre lawe in his makynge.... And many an ympne (=hymn) for your halydayes, That highten balades, roundels, virelayes (=ballads); And, for to speke of other holynesse, He hath in prose translated Boece, And maad the lyf also of Seynt Cecile* 412-426. The conception of the service of the lady, underlying the feudal and chivalrous knighthood is not inconsistent with the worship of the Church. *Truth is Ever Best*, for example, says: *Would we rule us all with Truth, Make Him aye our Governour, Sin nor Sloth should work us ruth, We should be of Knighthood flower. Truth in strife shall aye have power, Greatest, when most hardly pressed, Stand we faithful in that hour Vowing, Truth is ever best* 41-48.

The lady, regarded as an object of worship with the lover, necessarily appears

as a perfect being in her physical beauty and her character. She is in short everything the lady should be. Lady *Blanche* of the *Book of the Duchess* is pictured as impeccable in all her attributes, as is expected of the ideal lady. The Knight says of his lady that "*she Was whit, rody, fressh, and lyvely hewed, And every day hir beaute newed*" 904-906, and that "*she Had as moche debonaire* (=good disposition) *As ever had Hester in the Bible*" 985-987. To the lover, therefore, the lady is something like a **goddess** or a **lord**, and the like. She becomes, in the words of the same Knight of the *Duchess*, "*My suffisaunce, my lust* (=pleasure), *my lyf, Myn hap* (=luck), *myn hele, and al my blesse, My worldes welfare, and my goddesse*" 1038-1040. Alceste of the *Legend* is exalted to the position of a goddess and of a lord. Chaucer is warm in the praise of the daisy which represents Alceste: *She is the clernesne and the verray lyght That in this derke world me wynt* (=directs) *and ledeth. The hert in-with my sorwfull brest yow dredeth And loveth so sore that ye ben verrayly The maistresse of my wit, and nothing I* 84-88. The same poet says: *Ryght so mowe* (=canst) *ye oute of myn herte bringe Swich vois, ryght as yow lyst* (=it pleases you), *to laughe or pleyne. Be ye my gide and lady sovereyne! As to myn erthly god to yow I calle, Bothe in this werk and in my sorwes alle* 92-96. In actuality, Queen Anne is, if identified with Alceste, the historical counterpart of her. Chaucer speaks of Alceste as his *lady sovereyne*, *That ys so good, so faire, so debonayre* 275-277. Such a beautiful and virtuous lady as to be worshipped is frequently symbolized by flowers. The **rose** or the **daisy**, for example, regarded as the flower of flowers, is admirably adapted for the symbolism of the lady of the lover's adoration. In the *Legend* the daisy typifies Queen Alceste or Queen Anne. Chaucer adores the daisy: *That blisful sighte softneth al my sorwe, So glad am I, whan that I have presence Of it, to doon it alle reverence, As she that is of alle floures flour, Fulfilled of al vertu and honour, And evere ilyke faire, and fressh of hewe; And I love it, and ever ylike newe, And evere shal* 50-57. Chaucer describes Alceste as having once been transformed into a daisy: *The grete goodnesse of the quene Alceste... turned was into a dayesye* 511-512. The daisy, meaning day's eye, can stand for the *lady sovereyne*. Symbolism by the rose is more frequently used for representing the lady of great beauty and virtue. The rose, as such, is regarded as the flower of flowers, and it can deserve to typify the lady. A good example of this would be the *Rose* written of his lady by Lorriss: *God graunt me in gree* (=favour) *that she it* (the Romance) *take For whom that it begonnen is! And that is she that hath,*

ywis, So mochel pris; and therto she So worthy is biloved to be, That she wel ought, of pris and ryght, Be cleped Rose of every wight 42-48. The Rose is the lady personified. Chaucer uses the rose of the beauty of Emily in the *Knight's Tale* I (A) 1035-1038. Emily fairer was to sene Than is the lylie upon his stalke grene, And fressher than the May with floures newe——For with the rose colour stroof hire hewe. The rose is also the symbol of the Virgin. It is in all its attributes the flower of flowers, worthy of representing Her. *A Hymn to the Virgin* (28-36) says: Lady, flower of everything, Rosa sine spina, Who bare Jusu, Heavenly King, Gratia divina, Thou o'er all dost bear the prize, Lady, Queen of Paradise, electa, Mother-maid, our prayers arise, es effecta! In *An ABC*, the Virgin is designated as the flower of flowers: Almighty and al merciable queene, To whom that al this world fleeth for socour, To have relees of sinne, of sorwe, and teene (=grief), Glorious virgine, of alle floures flour, To thee I flee. confounded in errour 1-5. The parallels between the Christian worship of the Virgin and the lover's adoration of the lady are found in the *Knight's Tale* I(A) 1098-1102. To Palamon, Emily is a living goddess. The fairnesse of that lady that I see Yond in the gardyn romen to and fro Is cause of al my crying and my wo. I noot wher she be womman or goddesse, But Venus is it soothly, as I gesse. Emily appears with the characteristics of the lover's goddess and of the Christian deity as well.

To win the favours of the lady set on a pedestal as a living goddess, sufferings are required of the lover. He must tremble for reverent awe in the presence of his lady; have a poor appetite; look pale and grow lean; have a poor night; and be possessed with the thought of his beloved. Andreas admonishes the lover of these codes laid down, he says, by the King of Love. Rule XV states as to the lover's reverent fear for his lady: Every lover regularly turns pale in the presence of his beloved. With regard to the decrease of the lover's appetite and his sleeplessness, Rule XXIII provides: He whom the thought of love vexes eats and sleeps very little. Rule XXX is equivalent for the lover's pleasure in dreaming happiness with his beloved. It declares: A true lover is constantly and without intermission possessed by the thought of his beloved. The codes of love, made by the god of Love in the *Romaunt*, are derived from those of Andreas. The god of Love orders that:... if so be it happe thee That thou (the Lover) thi love there maist see, In siker wise (=an earnest manner) thou hir salewe, Wherewith thi colour wole transmewe, And eke thy blod shal al toquake (=quake), Thyn hewe eke chaungen for hir sake. But word and wit, with chere full

pale, Shull wante for to tell thy tale 2523-2530; the god informs the Lover of sleeplessness and happiness with his beloved: *And whanne the nyght is comen, anon A thousand angres (=anguishes) shall come uppon. To bedde as fast thou wolt thee dight, Where thou shalt have but smal delit; For whanne thou wenest for to slepe, So full of peyne shalt thou crepe, Sterte (=Stirred) in thi bed aboute full wide, And turne full ofte on every side; Now downward groff (=groveling), and now upright, And walowe (=toss) in woo the longe nyght.... Thanne shall thee come a remembraunce Of hir shap and hir semblaunce, Whereto non other may be pere. And wite thou wel, withoute were (=doubt), That thee shal seme, somtyme that nyght, That thou hast hir, that is so bright, Naked bitwene thyne armes there, All sothfastnesse (=truth) as though it were. Thou shalt make castels thanne in Spayne, And dreme of joye, all but in vayne, And thee deliten of right nought, While thou so slombrest in that thought, That is so swete and delitable, The which, in soth, nys but a fable* 2553-2578; and the god tells his servant of a poor appetite: *Such hevynesse, and such wakyng, Makith lovers, withouten ony wene (=doubt), Under her clothes pale and lene. For Love leveth (=leaves) colour ne cleernesse; Who loveth trewe hath no fatnesse. Thou shalt wel by thysilf see That thou must nedis assayed (=proved) be. For men that shape (=contrive) hem other wey Falsly her ladyes for to bitray, It is no wonder though they be fatt; With false othes her loves they gatt (=obtained) For oft I see suche losengours (=flatterers) Fatter than abbatis or priours* 2682-2694. These sufferings with which the god of Love charges the Lover are regarded as the symptoms of love. Chaucer deals, in accordance with the god's laws, with Troilus's love for Criseyde. *The fyr of love... brende (=burnt) hym (Troilus) so in sundry wise ay newe, That sexti tyme a day he loste his hewe.... By nyght or day, for wisdom or folye, His herte, which that is his brestes ye, Was ay on hire, that fairer was to sene Than evere was Eleyne (Helen) or Polixene (Polyxena).... And fro this forth tho refte (=took away) hym love his slep, And made his mete his foo, and ek his sorwe Gan multiplie, that, whoso tok kep, It shewed in his hewe both eve and morwe* I 436-487. These instructions of the god to the lover as to patience reflect the ideas of the Christian devotion to God, rather than of the feudal submission of the vassal to his lord. It is from sufferings that the lover derives comfort. Answering the question on the sufferings of love the Lover has learned, the god of Love in the *Romaunt* says: *May no man have good, but he it (strain) by (=purchase). A man loveth more tendirly The thyng that he hath bought most dere. For wite thou well, withouten were, In thank that thyng is*

taken more, *For which a man hath suffred sore. Certis, no wo ne may atteyne Unto the sore of loves peyne* 2737-2744. And again: *Whanne ony lover doth compleyne, And lyveth in distresse and in peyne, Thanne Suete-Thought shal come, as blyve (=quickly), Awey his angre for to dryve: It makith lovers to have remembraunce Of comfort, and of high plesaunce, That Hope hath hight (=promised) hym for to wynne* 2797-2803. The same idea of the sufferings of love is alluded to as inseparable from the course of love in the *Complaint of Venus* 25-32. Chaucer remarks: *Now certis, Love, hit is right covenable (=fitting) That men ful dere abyte (=buy) thy nobil thing (=gift), As wake abedde, and fasten at the table, Wepinge to laughe, and singe in compleynyng, And down to caste visage and loking, Often to chaunge hewe and contenaunce, Pleyne in slepyng, and dremen at the daunce, Al the revers of any glad felyng (=feeling)*. Of course, the lover's attitude of humility in the presence of his lady has an association with the position which the lady occupies in respect to her lover. As has been shown in *Confessio*, IV 1169-1171, she is a feudal lord to whom as her vassal the lover is required to serve and submit. Again in *Confessio*, V, 6059-6062, Gower alludes to fear in the lady's presence: *Men sein that every love hath drede; So folweth it that I hire drede For I hire love*. Irresistible to the lover is the command of the god to whom as his servant the lover swore loyalty and obedience. In the *Legend* the god, who is thought to be identified with King Richard, appears as a feudal lord as well as a god. So Chaucer shudders at the fear of being looked at by the god: *...sternely on me he gan byholde, So that his loking dooth myn herte colde* 239-240. As is usual with the characteristics of the god, Love now appears with the attributes found in the Christian religion. The deity can inflict a penalty upon those who do not preserve his command. The god of the *Legend* orders Chaucer to do penance for sins against his law. Through the mediation of Queen Alceste, Chaucer is to tell of the good women who were martyred to love as an atonement for his sin of translating the *Romance of the Rose* and composing *Troilus and Criseyde*. On the other hand, the god confers a reward to his servant who preserved his law. The lover deserves a reward the rather because of his sufferings. Admonishing the Lover to endure the pains of love, the god of the *Romaunt* (2119-2122, 2772-2782) says that the lover's sufferings are rewarded with hope: *To worshiþe no wight by aventure May come, but if he peyne endure. Abid and suffre thy distresse; That hurtith now, it shal be lesse.... For hope so sore doth hem (lovers) desire To suffre ech harm that men devise, For*

joye that aftirward shall aryse. Hope in desir caccheth victorie; In hope of love is all the glorie; For hope is all that love may yive; Nere hope, ther shulde no lover lyve. Blessid be hope, which with desir Avaunceth lovers in such maner! Good hope is curteis for to please, To kepe lovers from all disease. Despair is a sin in the Christian religion, and is viewed as a sin in courtly love code. The confessor in the *Confessio* speaks of the sin of despair as follows: ... of that thin (the Lover's) herte siketh With sorwe, miht thou noght amende, Til love his grace wol thee sende, For thou thin oghne (=own) cause empeirest (=damages) What time as thou thiself despeirest IV 3502-3506. Hope promises for the mercy of the lady. Hope, which, in the case of love, is personified, as Meung says, as a lady, is courteous and debonair, but she is meant to cause pain to the lover. To quote Meung's own words, *Hope, whereso I goo, Shulde ay be relees to my woo. But what and she my baalis (=troubles) beete (=cure), And be to me curteis and sweete?... Lovers she putt in full gret peyn, And makith hem with woo to deele Romaunt 4439-4445*. The doctrine of despair, which is the negation of hope, is apparently borrowed from the Christian religion. God never grudges mercy to those who, being patient under their sufferings, do not despair of hope. Despair implies that the sinner rejects the doctrine of the mercy of God, Who appeared to Christ to save man. In the *Parson's Tale* (693-695, 699-700), Chaucer says: ... *wanhope, that is despeir of the mercy of God, that comth somtyme of to mucche outrageous sorwe, and somtyme of to mucche drede, ymaginyng that he hath doon so mucche synne that it wol nat availen hym, though he wolde repenten hym and forsake synne;/ thurgh which despeir or drede he abaundoneth al his herte to every maner synne, as seith Seint Augustin./ Which dampnable synne, if that it continue unto his ende, it is cleped synnyng in the Hooly Goost.... Certes, the mercy of God is evere redy to the penitent, and is aboven alle his werkes./ Allas! kan a man nat bithynke hym on the gospel of Seint Luc, 15, where as Crist seith that "as wel shal ther be joye in hevene upon a synful man that dooth penitence, as upon nynty and nyne rightful men that neden no penitence."* By analogy with Chrst's agony on the cross, the lover's sufferings are looked on as an ennoblement of his spirit. To bear the pain for the sake of the lady's mercy is to bring the lover nearer God. In the *Confessio* (I 124-137), Gower characterizes Cupid or Venus as the Christian deity, though the feudal figure is employed: *O thou Cupide, O thou Venus, Thou god of love and thou goddess, Wher is pite? wher is meknesse? Now doth me plainly live or dye, For certes such a maladie As I now have and longe have hadd, It myhte make a wisman madd,*

If that it scholde longe endure. O Venus, queene of loves cure, Thou lif, thou lust, thou mannes hele, Behold my cause and my querele (=quarrel), And yif me som part of thi grace, So that I may finde in this place If thou be gracious or non. For Venus is represented as the Source and Welle Of wel or wo, that schal betide (=come pass) To hem that loven (I 148-150).

This characterization shows the position that the Virgin should hold as the Queen of Paradise. *A Hymn to the Virgin* 5-27: *See thou to me, Sweet lady, pray thy son for me, tam pia, So that I may come to thee, Maria! Thou in care art counsel best, Felix fecundata, To the weary art thou rest, Mater honorata! Pray thou Him with mildest mood, Who for us hath shed His Blood in cruce, That by Him at last we're stood in luce. All this world it was forlorn, Eva peccatrice, Till Our Lord as Man was born, di te, genitrice, With Ave, it passed away Darkest night, and dawned the day, Salutis, From thee sprang the well alway, Virtutis.* As is usual in the courtly love poems, Venus is placed as the Virgin. In the *Confessio* (I 148-150) Venus is referred to as *the Source and Welle Of wel or wo, that schal betide To hem that loven*. Sufferings of love make man. To gain the lady's favour the lover must bear the pains of love which the god of Love caused to him. In the *Romaunt* (2963-2966) the Lover, acknowledging the instructions of the god of Love as to wooing, says, *it (winning the rose-bud) were thorough the God of Love; I knew not elles to my bihove That myght me ease or comfort gete, But if he wolde hym entermete.* The lover's sufferings are regarded as the effects of love. This implies that the lover suffers much for his lady, in order that he may be rewarded with her favour. Therefore, somnolence and gluttony are contrary to the requirements imposed upon the lover. Speaking of somnolence, Gower says: *love and Slep acorden noght Confessio* IV 3186. As to gluttony, Chaucer, referring to his old age, humorously remarks: *Sin I fro Love escaped am so fat, I never think to ben in his prison lene Merciles Beaute* 27-28. These features prove that the lover is neglectful of the god's service. Since love is, to the young courtly lover, a fate which he cannot escape, he has no alternative but to beseech the god almighty for grace, or to pray to the goddess for mercy. So, the ecclesiastical ideas of sins lie at the bottom of the courtly love ideas of somnolence and gluttony. The somnolence, considered as a sin against the god of Love, is in accord with the Christian idea of the sin. Gower tells a tale of the lover's sleeplessness told of Cephalus who is extremely anxious to follow the god's law: *And... to thee, Diane, I preie, Which cleped art of thi noblesse The nyhtes*

Mone and the goddesse, That thou to me be gracious... With al myn herte I wolde serve Be nyhte, and thi vigile observe Confessio IV 3238-3252. Sloth cares nothing for vigil. In *Piers the Plowman* (B, v, 413-418) Sloth says of sleeplessness: *I haue leuere here an hãrlotrie · or a somer-game of souteres (=cobblers), Or lesynges (=lying tales) to laughe at · and belye (=belie) my neighbore, Than al that euere Marke made · Mathew, Iohn, and Lucas. And vigilies and fastyng-dayes · alle thise late I passe, And ligge (=remain) abedde in lenten · an my lemman in myn armes, Tyl matynes (=matins) and masse be do.* Gluttony also sins against the commandments of God. The Church warns men against stuffing themselves. Gluttony hinders them from getting nearer to God. Chaucer's Parson says: *This synne corrupped al this world, as is wel shewed in the synne of Adam and of Eve. Looke eek what seith Seint Paul of Glotonye:/ "Manye," seith Saint Paul, "goon, of whiche I have ofte seyde to yow, and now I seye it wepyng, that been the enemys of the croys of Crist; of whiche the ende is deeth, and of whiche hire wombe is hire god, and hire glorie in confusioun of hem that so savouren erthely thynges."/ He that is usaunt (=addicted) to this synne of glotonye, he ne may no synne withstonde. He moot been in servage (=servitude) of alle vices, for it is the develes hoord (=treasure house) ther he hideth hym and resteth* X(I) 819-821. Leanness is a requisite in courtly lovers. A stout lover is not qualified to love a lady. In the *Romaunt* (2686), the Lover is admonished against putting on flesh: *Who loveth trewe hath no fatnesse.* In the *Pardoner's Tale* (VI(C), 512-520), Chaucer warns his audience against getting dainty meat and drinking in large draughts: *O glotonye, on thee wel oghte us pleyne! O, wiste a man how manye maladyes Folwen of excesse and of glotonyes, He wolde been the moore mesurable Of his diete, sittynge at his table. Allas! the shorte throte, the tendre mouth, Maketh that est and west and north and south, In erthe, in eir, in water, men to swynke To gete a glotoun deyntee mete and drynke!* It is from the ecclesiastical point of view that he remarks on the sin of gluttony. In his *Tale* lines 498-511, the Pardoner speaks on the Original Sin, of which the Parson treats in his *Tale* (X(I) 820) just quoted. *O glotonye, ful of cursednesse! O cause first of oure confusioun! O original of oure dampnacioun, Til Crist hadde boght us with his blood agayn! Lo, how deere, shortly for to sayn, Corrupt was al this world for glotonye. Adam oure fader, and his wyf also, Fro Paradys to labour and to wo Were dryven for that vice, it is no drede. For whil that Adam fasted, as I rede, He was in Paradys; and whan that he Eet of the fruyt deffended on the tree, Anon he was out cast to wo and peyne.* The lady, though adored as a divinity, or served

as a lord, must deal hardly with her lover. This daunger of the lady comes, as we can see it in the *Romaunt* (3015-3018), from the hesitant and fastidious disposition of women. *a cherl...Biside the roses gan hym hyde, To kepe the roses of that roser, Of whom the name was Daunger.* At the same time, this feature reflects the high social position of the lady. In the *Romaunt* lines 3593-3604, Fraunchise (=Bounty) says to Bialacoil (=Fair Reception): "*Ye have to longe be deignous (=disdainful) Unto this lover, and daungerous, Fro him to withdrawe your presence, Which hath do to him gret offence, That ye not wolde upon him se; Wherefore a sorouful man is he. Shape (=Dispose) ye to paye (=appease) him, and to please, Of my love if ye wol have ease. Fulfyl his wyl, sith that ye knowe Daunger is daunted (=subdued) and brought lowe Through help of me and of Pyte. You dar no more afered be.*" Gentleness and debonairness, grace and mercy are also the attributes of the lady, and of the Virgin as well. The attributes are requisites to be a lady. Example is found in the *Complaint of Mars* 174-181: *My lady is the verrey sours and welle Of beaute, lust, fredom, and gentilnesse... And therto so wel fortunied and thewed (=of good disposition), That through the world hir goodnesse is y-shewed.* The lady is cold to her lover and is at the same time expected to possess the Christian virtues of grace and mercy. Those virtues have their origin in the quality of gentleness or debonairness which is indispensable to a lady. The Knight of the *Book of the Duchess* expects mercy of the gentle Lady, named 'Whyte,' *And whiche eyen my lady hadde! Debonair, goode, glade, and sadde, Simple, of good mochel, noght to wyde.... Hir eyen semed anoon she wolde Have mercy,* 859-867. Thus, characteristics given to her are interchangeable. The lover in reward for his humble love service begs his lady to grant her graces, or implores her to show mercy to him. Example is the *Complaint to his Lady* 104-109: *The more that I love yow, goodly free, The lasse fynde I that ye loven me; Allas! whan shal that harde wit amende? Wher is now al your wommanly pitee, Your gentillesse and your debonairtee, Wil ye no thing ther-of upon me spende?* The gay Squire in the *General Prologue* behaved himself well in French campaigns in the hope that he could win the graces of his lady: *he had been somtyme in chivachye, In Flaundres, in Artoys, and Picardye, And born him wel...In hope to stonden in his lady grace,* I(A) 85-88. The Lady Whyte had mercy, her Knight tells it to the fictitious Chaucer, him in reward for his humble attentiveness: *she wel understood That I ne wilned thing but good, And worship, and to kepe hir name Over al thing, and drede hir shame, And was so besy hir to serve....So whan my lady knew al this,*

My lady yaf me al hoolly The noble yift of hir mercy, Saving hir worship, by al weyes; Dredles, I mene noon other weyes, 1261-1273. Sings the *Gawain: The lady loutes* (=bends) *a-doun & comlyly kysses his face, Much speche thay ther expoun* (=utter) *Of druryes greme* (=love's evil) & *grace*, 1504-1507. The word mercy or grace, used in the sense of the graces of a lady, corresponds to the mercy shown by a feudal lord to his retainer who begs for it, or a grace conferred by a lord on his retainer. Alceste in the *Legend of Good Women* begs the god of Love to show mercy on the fictitious Chaucer: *And if so be he may him nat excuse, But asketh mercy with a dredful herte... Considre his owne honour and his trespas.... Yow oghte been the lighter merciabe*, B 403-409. In the *Knight's Tale* Theseus granted his grace to Palamon and Arcite who begged his forgiveness for a trespass on his domain. Lines 1826-1828 are: *they him swore his axing fayre and wel, And him of lordshipe and of mercy preyde, And he hem graunteth grace*. Example also occurs in the *Romaunt* 1973-1978. The lover who covenanted to serve under the god of Love as a vassal refers to a grace conferred by the god of Love on him. *Of you I here so much prys, I wol ben hool at your devys* (=disposal) *For to fulfille your lyking And repente for no-thing, Hoping to have yit in som tyde Mercy, of that [that] I abyde*. Furthermore, the lady's good qualities have parallel in those of the Virgin. The Virgin regularly appears with the characteristics of grace and gentleness. In *An ABC* Chaucer sings of the Virgin: *Moder, of whom our mercy gan to springe, Beth ye my Iuge and eek my soules leche; For ever in you is pitee haboundinge To ech that wol of pitee you biseche*, 133-136. Indeed mercy or grace comes from the Virgin, without whom God grants no mercy. *An ABC* says: *Soth is, that God ne graunteth no pitee With-oute thee; for God, of his goodnesse, Forgiveth noon, but it lyke un-to thee.... and he represseth his Iustyse After thy wille, and therefore in witnesse He hath thee crowned in so ryal wyse*, 137-144. Ostensibly the divinization and glorification of the lady reflects the worship of the Church. The lady, who is raised, because of her high rank, to a goddess, to an object of her lover's adoration, is unapproachable, and yet he begs her for mercy as is expected of the Virgin. So says Arcite to Palamon in the *Knight's Tale* I(A) 1156-1159: *thou wistest nat yet now Whether she (Emily) be a womman or goddess! Thyn is affeccioun of holinesse, And myn is love, as to a creature*.

(昭和47年9月26日受理)